IFAR reports

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and The Art Loss Register

Iraqi Museum Losses • Boston to Keep Pectoral Gainsborough Recovered • Role of the Art Expert Former Southwest Museum Director Indicted

Stolen in Santa Monica: David Hockney's lithograph, View of Hotel Well #1.

Art-Law Centre Seminar on Legal and Practical Aspects of Art Authentication

IFARreports
incorporating *Stolen Art Alert*

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The opening of the art market to a larger public and the advent of art as an instrument of investment have raised new questions regarding the legal status of art authenticators.

It is this development which led the Geneva Art-Law Centre to organize a seminar on the subject in October 1991. This seminar brought together lawyers, academics and, in particular, leading representatives from the main professions involved in art authentication (museum curators, dealers, collectors, auction houses, independent experts, etc.). The proceedings of the seminar have recently been published.

Three important yet relatively unexplored aspects of art authentication were dealt with in detail, namely:
- What categories of expert may be held liable for opinions expressed with regard to a work of art?
- How does one define the "rules of the art," i.e. the essential steps any expert must respect to be considered duly diligent?
- Should certain requirements of independence, experience, and knowledge of art history be imposed on art authenticators by governmental regulations or uniform codes of conduct?

These issues were addressed from both the common law and the civil law points of view.

Regarding the first question, the reports on Swiss and English law agreed that the liability of an expert would normally need to be based on a contract. This means that, in principle, opinions which are not addressed to a specific person but are given in a catalogue (e.g. exhibition catalogues, catalogues raisonnés, or sales catalogues) or appear in specialized magazines or in the press, cannot engage the legal responsibility of the expert who has expressed them. In general, such persons would not be held liable in tort either, since they will not usually have acted with intent or with gross negligence. In other words, in the absence of a contract, it is only in exceptional cases, for example where a well-known expert "recklessly" expressed in public an opinion that he or she knew might be taken seriously by a given listener or reader, that liability could be found.

Most of the professionals present implicitly or explicitly considered this state of the law to be suitable, because experts deal in opinions which depend on evolving degrees of scientific and historical knowledge, rather than on easily ascertainable facts. Certain professionals also mentioned that they are often affected by time or financial constraints in delivering opinions. One might add that it is desirable for the progress of art history for scholars and experts to feel relatively free to express opinions within the recognized boundaries of the "rules of the art." It was argued that without such freedom, authentication practices would be paralyzed, and no name would ever be put to a painting.

The foregoing remarks serve to emphasize the extreme importance of the other two issues discussed during the seminar, i.e. the questions of experts' ethics and their regulation. Indeed, as stressed by one participant, even if experts deal in opinions, there is no doubt that these opinions can be taken as facts with far-reaching financial implications. Furthermore, since experts are to a large extent entitled by law contractually to disclaim any already quite limited liability, it is only through specific regulations or codes of conduct that certain unprofessional approaches can be sanctioned. The reports mentioned the scarcity of governmental regulations in this field, whether in the United States or Europe, with the notable exception of Germany. The professionals expressed their opinions on how to define the "rules of the art," i.e. the steps which a diligent expert should follow to provide a proper service to his client, but were reluctant to define the

training and experience which might be required of an expert for him or her to practice as such. It was firmly argued that no academic training could replace practical experience, and that lists of recognized experts were difficult to establish. However, certain persons pointed out that academic training could very well be combined with the requirement of experience, thus echoing the content of certain existing codes of conduct.

In the light of remarks made during the seminar, it appears that what is needed most urgently is a movement to improve and, in particular, to harmonize the existing professional codes of conduct, first at a national level and then perhaps internationally. The purpose of these codes would be to provide easier access to qualified and independent experts, recognized as such by their peers, who are prepared to give opinions according to a predefined framework of approach regarding which the client would be properly informed. This development would protect the better and more ethical experts who abide by a strict code of conduct, while at the same time putting further obligation on the client to select his or her expert properly and making the client responsible for the consequences of his or her choices.

If the professionals concerned do not make this attempt to improve matters on their own initiative, it is to be feared that sooner or later public pressure will oblige governments to provide regulation.

The works of the foregoing seminar have recently been published by the Geneva Art-Law Centre as the first volume of a new international series specializing in art law. The series will consist of the proceedings of the Centre's seminars and include books written by practicing experts or scholars in the field of art law.

Quentin Byrne-Sutton
Marc-André Renold

L'EXPERTISE DANS LA VENTE D'OBJETS D'ART: ASPECTS JURIDIQUES ET PRATIQUES

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Iraqi Antiquities and Art Missing

A rare stamp seal excavated from Ur, among the items missing from the museum at Qadsiyyah, Iraq.

During and after the Gulf War, thousands of antiquities and works of art were looted from Iraqi museums. Authorities have said that as many as 4,000 items are missing from regional museums in the cities of Kirkuk, Kufa, Qadsiyyah, Basra, Sulaimaniya, and Duhuk, among others.

It is believed that many of the items were stolen in the aftermath of the Iraqi war during the rebellion by anti-Hussein forces, particularly in the northern and southern areas. Some of the artifacts are more than 3,000 years old and include clay tablets, gold and silver coins, cylinder seals, jewelry, textiles, glass, pottery, and silver.

Press reports indicate that some of the items may have been smuggled out of Iraq by Shiite and Kurdish rebels and may surface in art markets in the west such as New York and London. Scholars fear the destruction of irreplaceable artifacts. Many of the stolen clay tablets have not yet been translated, and the knowledge they contain may be lost.

Selma Al-Radi, an archaeologist in New York who helped the Iraqis catalogue the stolen items, has been quoted by the Associated Press as saying that many of the objects are so small they can be carried in a pocket. Their small size alone allows them to be easily smuggled across borders.

UNESCO has produced a list of the items missing from many of the museums, but there are few photographs. The international embargo against Iraq has prevented authorities there from providing prints of the negatives which they have of the missing items.

The International Foundation for Art Research has received a copy of the UNESCO listing, and it is available for consultation by appointment. By working with members of the art community who specialize in this field, IFAR also hopes to obtain a list of reference sources where photographs may be available for the missing objects. As many of these were excavated under the auspices of various university and museum archaeological digs, documentation to supplement the UNESCO list may be available.

If you wish to consult the listing please call (212) 879-1780 for an appointment.

Anna J. Kisluk

The recovery of this Egyptian Osiris statuette has led to legal dispute.

Buyer of Stolen Art Sues Museum for Reward

University of Pennsylvania Recovery Leads to Dispute

IFAR was gratified to report a happy ending to a sad story in last December's issue of *IFARreports*. A rare 19th-century Chinese crystal ball and an Egyptian statuette of Osiris were recovered after having been stolen from the University of Pennsylvania Museum in November 1988. The recovery was an important one, given the value of the objects; the crystal ball is worth $400,000 and the statuette, as much as $50,000.

But all has not yet ended well for the University Museum. Not only does the theft remain unsolved, but the museum now faces litigation from the two owners of a neighboring shop. Bruce Sumerfield and Richard McFall operate "Rich McFall's South Street Garage Sale" located just a few blocks from the museum. In a complaint filed against the museum this March, they demanded the return of the Osiris statuette, which had turned up at their shop, and claimed the right to the $10,000 reward the university offered for information leading to the recovery of the museum's stolen property. The university answered the complaint by denying almost every statement contained therein, concluding that the plaintiff's claims constituted an "abuse of civil proceedings."

As might be expected, the complaint and answer differ regarding the course of events. Both plaintiffs and defendant have agreed that on October 29, 1991, museum volunteer Jesse Canby spotted the stolen Osiris statuette on a shelf at McFall's antique and used furniture shop. From there the plaintiffs argued that Ms. Canby inquired about the price of the Osiris; they replied that it was not for sale because they had not yet researched it. The university countered this statement, insisting that when Ms. Canby spotted the sculpture, she left the shop without speaking to the proprietors, fearing that she would "tip them off" before she could notify the FBI and her superiors at the museum.

Neither party disputed the fact that Ms. Canby returned to the shop with the museum registrar and coordinator of museum services to verify the Osiris as that stolen from the museum and to ask the shopkeepers to relinquish it to them. However, the plaintiffs argued that "as an inducement" to return the Osiris, the museum employees presented Bruce Sumerfield with a newspaper article and flyer promising a $10,000 reward for information leading to the stolen art's recovery. The proprietors claimed they released the statuette with the understanding that the reward would be forthcoming. Furthermore, they argued that returning the Osiris provided the FBI with essential information which led to the recovery of the valuable crystal ball. The university denied this version, stating that the plaintiffs themselves inquired about the reward, whereupon Ms. Canby said she was entitled to it. They further emphasized that the plaintiffs were legally required to cooperate with the FBI and that "at no point did Plaintiffs ever initiate any contact with any police agency." The university's legal reply maintains that Ms. Canby, who originally spotted the statuette, was the agent who ultimately led to the recovery of the crystal ball in Trenton, NJ.

In an interview with IFAR, the plaintiffs' lawyer, Mark Berenbaum of Philadelphia, claimed that the moment his clients were shown the reward flyer, a reward contract was entered into by the museum and the shop owners. Mr. Berenbaum argued that the university committed a breach of this contract when it failed to pay his clients the reward money. Mr. Berenbaum also suggested that his clients may have better title to the statuette than does the museum. "If the museum acquired the object through grave robbers, their claim to good title is inferior to my clients', as they ob-

19th-century Chinese crystal ball, worth $400,000, recovered by the University of Pennsylvania Museum. Information on its whereabouts came to light when the Osiris statuette surfaced.

tained the object through a normal business transaction and had no reason to suspect it stolen," he asserted.

"If they own that statue, then I own your house," retorted Associate General Counsel for the University of Pennsylvania, Neil J. Hamburg, in an interview with IFAR. He sees Mr. Berenbaum's questioning of the museum's claim of title to the statuette as "proposterous." Given the fact that Mr. McFall and Mr. Sumerfield purchased the statuette for a mere $30 from "Al," an admitted trashpicker, the claim of their purchase "in good faith" seems cloudy at best. In his response to the plaintiff's complaint, Mr. Hamburg contended that the shop owners "purchased the statue...under circumstances in which they either knew or should have known that it was stolen." The University Museum retains the bill of sale documenting its purchase of the Osiris statuette from Mr. Nicholas Tano of Cairo, Egypt in 1924. Mr. Hamburg regards this as sufficient documentation to prove the museum's title to the object. When asked whether the university intended to settle the matter out of court, Mr. Hamburg responded, "We are not paying a dime!" While he could not estimate when the case might come to trial, Mr. Berenbaum suggested a minimum of two years before a date would be set.

Unfortunately, this legal development has no effect on the investigation into the original theft of the works of art. Special Agent Linda Vizi of the Philadelphia FBI told IFAR, "The investigation continues, there have been no arrests, and, while there may have been fingerprint checks" on the statuette or the base of the crystal ball, "we cannot reveal the results."

The University of Pennsylvania Museum has undergone significant trauma since November 1988 when, ironically, renovations and the installation of a new security system left the museum edifice vulnerable to the theft of the statuette and crystal ball, as intimated by museum public information officer Pam Kosty. Both objects are, however, safely back on display at the museum, its security system in place and counsel hard at work to defend its legal rights.

Caroline Goeser

Egyptian Pectoral to Stay in Boston

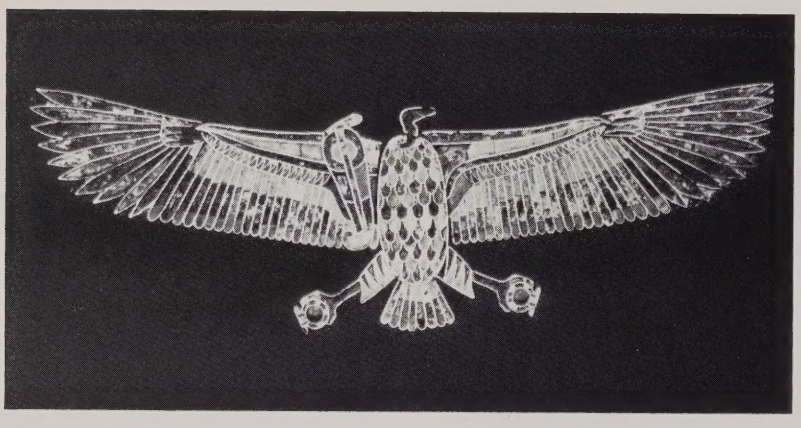
Out-of-Court Settlement Ends Suit

The Museum of Fine Arts, Boston and Lafayette College announced in April that they had agreed to settle the question of who owns a 3,500-year-old Egyptian pectoral which the Museum purchased through Sotheby's in 1981. *IFARreports* reported about the dispute in its June 1991 issue.

Under the terms of the settlement, reached with the help of a professional mediator, both sides agreed to withdraw an action filed before the Federal District Court in Boston. The Museum has agreed to pay a settlement to Lafayette, and the college will confirm the Museum's title to the pectoral. Under the agreement, the amount paid will not be disclosed.

The pectoral was stolen from Lafayette's Skillman Library sometime in the late 1970s. The thief gave the pectoral to a Pennsylvania antique dealer on consignment, who in turn consigned the piece to Sotheby's in New York. The object failed to sell, and through Sotheby's, a private purchase was arranged between the Museum of Fine Arts and the dealer. The Museum, which paid $160,000 for the pectoral, was unaware that the work had been stolen, as it had never been reported lost or missing by Lafayette. Indeed, Lafayette was unaware that it was missing. Both parties are in full agreement that the Museum's 1981 acquisition of the pectoral was proper and that Lafayette did not delay in pressing its claim once it discovered the theft.

In a joint statement announcing the settlement, Alan Shestack, director of the Museum of Fine Arts and Robert I. Rotberg, president of Lafayette College said: "This was a case in which two worthy nonprofit institutions were victimized alike by a thief. The legal controversy became a question of which of the two innocent parties should suffer. The settlement protects the interest of both. We are very pleased



The Museum of Fine Arts pectoral, now legally theirs.

that the Museum of Fine Arts and Lafayette College were able to reach a cordial understanding and resolve the problem to the mutual satisfaction of each institution."

Made of gold, silver, and electrum (an amalgam of gold and silver) inlaid with carnelian and glass, the pectoral depicts an Egyptian vulture with its wings outstretched and intertwined with a cobra. Almost 15 inches wide and five inches high, the pectoral is believed to have decorated a royal sarcophagus of the Second Intermediate Period, ca. 1784-1570 B.C. The museum did extensive conservation, restoration, and research on it and placed the pectoral on display until the legal controversy erupted in 1991.

Lafayette's records show that in 1858, the pectoral was included in a group of artifacts from various periods purchased in a village near Thebes by an American engineer, George Stone. His widow sold several of the items, including the pectoral, to Lafayette alumnus John W. Garrett for $425. According to the college's historian of the period, Mr. Garrett gave the pectoral, a papyrus, and other items to the college.

For years the pectoral was displayed in the reading room of Lafayette's library. After Skillman Library was built in 1961, however, it went into storage with other rarities in a vault there. Some time in the late 1970s it apparently was stolen, along with all the library's records of its existence. Removal of the records left the college unaware of the pectoral's existence until the late 1980s when curator, Michiko Okaya, and the college archivist, Diane Windham Shaw, picked up its trail while doing research on a papyrus which had also been part of the original purchase. They learned that the pectoral had been acquired by the Museum of Fine Arts.

Lafayette has filed suit in Northhampton County (Penn.) Court against Robert Gennett of Point Pleasant, Penn., who was employed as a librarian at Lafayette from 1965 to 1983. The suit seeks recovery of the college's legal expenses, alleging that Mr. Gennett removed the pectoral and records from the library and later put the artifact on the market.

The pectoral will be temporarily returned to Lafayette College for exhibition at the Gallery of the Williams Center for the Arts, from May 14 to June 4, 1992, before returning permanently to the collection of Egyptian Art at the MFA.

Southwest Museum Update

For the last three years the FBI has been investigating the disappearance of 127 American Indian artifacts from the Southwest Museum, Los Angeles, CA (*IFARreports* Oct./Nov. '89 and Feb./Mar. '90).

The museum discovered the losses in 1989 when Jonathan Batkin, then curator of anthropology, heard that a Washoe basket, possibly a museum holding, was being offered in the marketplace. He instituted an extensive inventory check— 127 missing items!

IFAR produced a Missing Art Alert detailing blankets, baskets, Kachina dolls, ceramics, drawings, and paintings about which the museum sought information. 16,000 were mailed.

"Once people received the flyer and saw the art was missing they called IFAR and the FBI. That's how we got most of our leads," said FBI spokesperson Karen Gardner, a newspaper source stated—leads which set the FBI on a trail across a dozen states, Mexico, and Canada. To date 26 artifacts have been located, and one man has been arrested.

Accusations of improper, unauthorized de-accessioning for personal gain have been made against Patrick T. Houlihan, the director of the Southwest Museum from 1981-87.

On April 9, Mr. Houlihan appeared before the Los Angeles Superior Court, indicted on three counts of grand theft and eight counts of embezzlement. He allegedly falsified documents to cover up thefts, ostensibly selling and trading with the authority of the Southwest Museum Board of Trustees, and using $60,000 of the proceeds as down payment on a house in Arizona. In addition to the charges from the Los Angeles County Prosecutor, the Southwest Museum Board of Trustees deny Mr. Houlihan's authority to de-accession and have filed suit against him for the return of the artifacts it claims he has stolen, or be reimbursed an estimated value of $2.2 million.

Mr. Houlihan, currently executive director of the Millicent Rogers Museum, Taos, New Mexico, pleaded not guilty. A press source says he denies any wrongdoing, maintaining he used authority in accordance with museum policy for the de-accessions and that he profitted in no way. He suggested that disagreements with the Southwest Museum Board of Trustees accounted for the charges, "Following my resignation in November of that year (1987), I informed by letter the Accreditation Commission of the American Association of Museums of my concerns for that institution." He felt this might have been seen as "whistle-blowing," ultimately leading to a retaliatory "vendetta."

The Millicent Rogers Museum staff, and its founder and president Paul Peralta-Ramos, have issued a statement of support regarding Mr. Houlihan's innocence and their confidence in his integrity.

Following his arraignment, Mr. Houlihan was released on his own recognizance with the pre-trial hearing set for April 29. Should he be convicted, he may face a prison term of eight years.

Margaret I. O'Brien

More Evidence, Charges Against Church Organist, Confessed Thief

Liturgical Objects Stolen in Nassau County

IFAR recently reported that Oather James Blocker, a 45-year-old Manhattan church organist, confessed to burglaries at some 500 churches and synagogues in New York, New Jersey, and Connecticut over the last ten years. He admitted stealing gold and silver liturgical objects worth as much as $2.5 million. In November 1991, he was convicted of stealing ecclesiastical silver from a church in Wayne, NJ, and served a 90-day prison sentence. After a lengthy investigation, the Nassau County police arrested Blocker on January 3 on charges of burglary at two Nassau County churches. Detective Robert Steinmann of the Nassau County Police told IFAR that the charges arose from a positive fingerprint match at one church and Blocker's own confession to the other theft. Because additional evidence has come to light, Det. Steinmann noted that Blocker may be indicted on a third burglary charge when the case against him is presented to the Grand Jury later in May. Since his arrest, Blocker has been detained in the Nassau County jail.

When Blocker's January arrest was publicized in the local press, many churches in New York and Connecticut requested copies of his fingerprints from the Nassau County police to compare with prints taken on their premises following thefts of liturgical articles. While many thefts were "clean," Blocker did not consistently cover his tracks, because the results in a number of cases were positive. "At least ten jurisdictions have come up with hits," Det. Steinmann affirmed. With this evidence, IFAR estimates Blocker could be charged with as many as 20 counts of burglary in the tri-state area.

C.G.

Gainsborough Recovered in London, Missing Since 1986

On April 23, British police recovered Gainsborough's *Madame Bacelli Dancing* which was stolen in 1986 from the home of Sir Alfred Beit in Russborough, Ireland (*IFARreports*, Jul./Aug. '86, no. 604). The Regional Crime Squad, acting on information received from an unidentified source, stopped a van in north London and discovered the Gainsborough canvas inside. It is estimated to have a value of up to $5.2 million. According to Associated Press reports, police have charged the driver, Mr. Terence Warby, with handling stolen property. The painting will remain in police custody until its return to the Trustees of the Alfred Beit Foundation. Mr. Warby is expected to go on trial in a few weeks.

The 1986 theft of 17 paintings from Russborough House was the largest art theft in Ireland. At the time, the value of the works taken was estimated to be between $30 and $45 million. Seven of the lesser works were discovered by police shortly after the theft, apparently abandoned. The others remained missing, including the Gainsborough, Vermeer's *Lady Reading a Letter*, Goya's *Doña Antonia Zarate*, and Gabriel Metsu's *The Letter Writer*.

Two years ago in early 1990, the Metsu, the first painting to surface from the theft, was recovered in a "sting" operation in Turkey. Diplomatic efforts were underway in 1990 to have the work returned to Ireland.

A.J.K.

Paintings, Pastels, Mixed Media Works, Watercolors

COUSE, Eanger Irving (American, 1866-1936). *The Pipe Maker.* Oil on canvas. 61.3 x 74.0 cm. *89.204.2. Albuquerque, NM. Jul. 4 '89 (*IFARreports*, Jul. '89, no. 574).

Recoveries *(continued)*

DAWSON, Montague (English, 1893-1973). *Amphibious Attack on an Enemy Position*, 26 June 1943. Grisaille on canvas. 31.1 x 61.0 cm. *90.377.1. New York, NY. Jun. 12 '90 (*IFARreports*, Jul. '90, no. 997).

DAWSON, Montague (English, 1893-1973). *Convoy under U-Boat Attack*. Grisaille on canvas. 45.7 x 48.3 cm. *90.377.2. New York, NY. Jun. 12 '90 (*IFARreports*, Jul. '90, no. 998).

DAWSON, Montague (English, 1893-1973). *Liberty Ship Off the Faroe Islands*, 27 July 1946. Grisaille on canvas. 33.0 x 50.8 cm.*90.377.3. New York, NY. Jun. 12 '90 (*IFARreports*, Jul. 90, no. 1000).

DAWSON, Montague (English, 1893-1973). *Reinforcing the Beaches*. Grisaille on canvas. 27.9 x 43.8 cm. *90.377.7. New York, NY. Jun. 12 '90 (*IFARreports*, Jul. '90, no. 1001).

DAWSON, Montague (English, 1893-1973). *Sinking of a Merchantman*. Grisaille on canvas. 30.5 x 47.0 cm. *90.377.8. New York, NY. Jun. 12 '90 (*IFARreports*, Jul. '90, no. 1002).

DAWSON, Montague (English, 1893-1973). *A Spring Day in the Channel*. Grisaille on canvas. 37.5 x 54.0. *90.377.4. New York, NY. Jun. 12 '90 (*IFARreports*, Jul. '90, no. 1003).

DAWSON, Montague (English, 1893-1973). *Traveler Passing Light Ship*. Grisaille on canvas. 21.6 x 45.7 cm. *90.377.5. New York, NY. Jun. 12 '90 (*IFARreports*, Jul. '90, no. 1004).

DAWSON, Montague (English, 1893-1973). *Watching the Danger Zone*. Grisaille on canvas. Approx. 38.1 x 54.0 cm. *90.377.6. New York, NY. Jun. 12 '90 (*IFARreports*, Jul. '90, no. 1005).

GAINSBOROUGH, Thomas (English, 1727-88). *Portrait of*

Gainsborough's Madame Bacelli Dancing, *one of two recoveries in the Beit theft.*

Madame Bacelli Dancing. Oil on canvas. 55.5 x 39.4. *86.200.6. Blessington, Ireland. May 21 '86 (*IFARreports*, Jul. '86, no. 604).

PICASSO, Pablo (Spanish, 1881-1973). *El Christo de Montmartre*, 1904. Watercolor and pen and ink. 36.0 x 26.0 cm. *92.68.2. Zurich, Switzerland. Jun. 11 '91 (*IFARreports*, Feb./Mar. '92, no. 133).

PICASSO, Pablo (Spanish, 1881-1973). *Seated Woman*, 1903. Gouache on paper mounted on canvas. 58.0 x 38.0 cm. *92.68.1. Zurich, Switzerland. Jun. 11 '91 (*IFARreports*, Feb./Mar. '92, no. 135).

RUYSDAEL, Salomon (Dutch, 1600-1678). *Baptism of the Eunuch*. Oil on panel. 86.0 x 113.0 cm. *92.48.1. Amsterdam, The Netherlands. May 4 '91 (*IFARreports*, Jan. '92, no. 8).

STEWART, James Lawson (English, 19th Century). *A Bridge Over a Canal, Venice*, 1906. Oil on canvas. 63.0 x 45.5 cm. *92.77.1. Jun. 18 '91 (*IFARreports*, Feb./Mar. '92, no. 102).

Prints, Drawings

PICASSO, Pablo (Spanish, 1881-1973). *Etude de visage*, 1955. Black ink on tracing paper. 55.0 x 73.0 cm. *91.10.1. Marseilles, France. Jan. 19 '90 (*IFARreports*, Jan. '91, no. 97).

PICASSO, Pablo (Spanish, 1881-1973). *Tête du faune*, 1955. Black ink on a blue ink background. 55.0 x 73.0 cm. *91.10.3. Marseilles, France. Jan. 19 '90 (*IFARreports*, Jan. '91, no. 99).

PICASSO, Pablo (Spanish, 1881-1973). *Tête de femme*, 1955. Red, green, and black ink on tracing paper. 73.0 x 55.0 cm. *91.10.2. Marseilles, France. Jan. 19 '90 (*IFARreports*, Jan. '91, no. 100).

Icons

Greek, 19th Century

Archangel Gabriel. Oil on panel. 33.0 x 25.5 cm. *91.85.9. Alberta, Canada. Jun. 17 '90 (*IFARreports*, Jan. '91, no. 159).

St. Luke. Oil on panel. 33.0 x 25.5 cm. *91.85.3. Alberta, Canada. Jun. 17 '90 (*IFARreports*, Jan. '91, no. 167).

St. Mark. Oil on panel. 33.0 x 25.5 cm. *91.85.2. Alberta, Canada. Jun. 17 '90 (*IFARreports*, Jan. '91, no. 168).

St. Matthew. Oil on panel. 33.0 x 25.5 cm. *91.85.1. Alberta, Canada. Jun. 17 '90 (*IFARreports*, Jan. '91, no. 169).

St. Nicholas. Oil on panel. 25.5 x 20.0. *91.85.5. Alberta, Canada. Jun. 17 '90 (*IFARreports*, Jan. 91, no. 170).

Missing Art Alert

Missing Objects

Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

10 BAECHLER, Donald. *Almost Vrej*. Marker on paper. 15.2 x 10.2 cm. N92.145.1. New York, NY. Apr. 1, '90.

11 BAECHLER, Donald. Untitled, 1990. Mixed media on paper. 67.3 x 52.1 cm. N92.145.25. New York, NY. Apr. 1, '90.

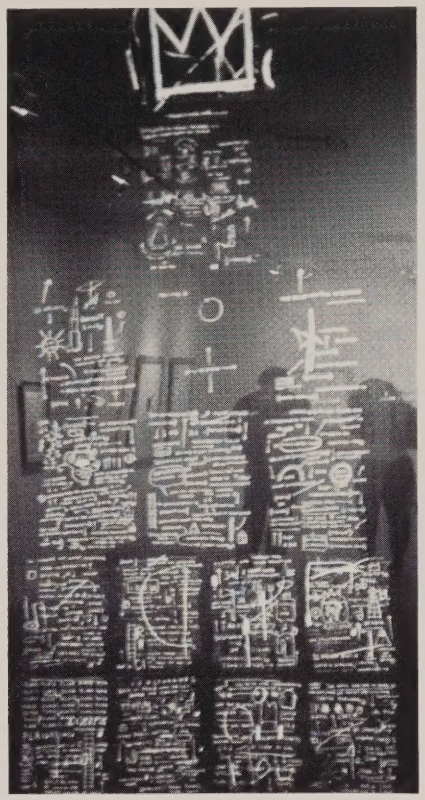
12 BASQUIAT, Jean-Michel (1960-88). *Antiproduct*, 1980. Postcard, color xerox mounted on paper. 14.6 x 11.1 cm. N92.145.48. New York, NY. Apr. 1, '90.

13 BASQUIAT, Jean-Michel (1960-88). *Red Warrior*. Mixed media on canvas. 182.9 x 198.1 cm. N92.145.51. New York, NY. Apr. 1, '90.

14 BASQUIAT, Jean-Michel (1960-88). *Tuxedo*, 1982. Printers ink on canvas. 259.1 x 152.4 cm. *N92.145.8. New York, NY. Apr. 1, '90.

15 BASQUIAT, Jean-Michel (1960-88). Untitled, 1985. Acrylic, oilstick, and color xerox on canvas. 218.4 x 172.8 cm. N92.145.47. New York, NY. Apr. 1, '90.

16 BASQUIAT, Jean-Michel (1960-88). Untitled *(AAAA)*. Acrylic on canvas. 174.6 x 180.3 cm. N92.145.45. New York, NY. Apr. 1, '90.



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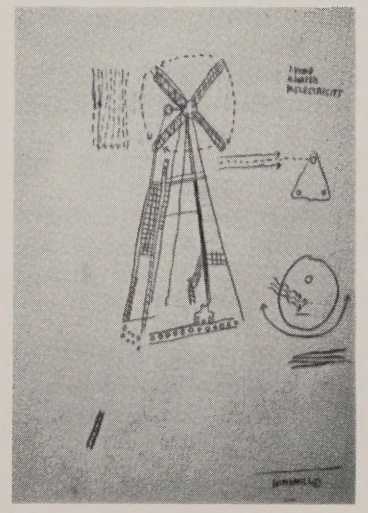


18

17 BASQUIAT, Jean-Michel (1960-88). Untitled *(Pyramid)*, 1987. Mixed media on paper mounted on canvas. 228.6 x 330.2 cm. N92.145.4. New York, NY. Apr. 1, '90.

18 BASQUIAT, Jean-Michel (1960-88). *Windmill*, 1985. Oilstick on paper. 76.2 x 55.9 cm. *N92.145.2. New York, NY. Apr. 1, '90.

19 BASQUIAT, Jean-Michel (1960-88). *Windmill*, 1985. Oilstick on paper. 87.0 x 67.9 cm. N92.145.30. New York, NY. Apr. 1, '90.

20 CONDO, George. *Portrait of Patrick Fox*, 1984. Oil on canvas. 50.1 x 40.1 cm. N92.145.55. New York, NY. Apr. 1, '90.

21 CONDO, George. Untitled, 1986. Watercolor on paper. 33.6 x 21.5 cm. N92.145.5. New York, NY. Apr. 1, '90.

22 CONDO, George. Untitled, 1989. Oilstick on paper. 233.0 x 106.0 cm. N92.145.28. New York, NY. Apr. 1, '90.

23 CONDO, George. Untitled. Charcoal, oil, and varnish. 72.4 x 50.4 cm. N92.145.56. New York, NY. Apr. 1, '90.

24 CONDO, George. *White Nude*, 1985. Oil on canvas. 170.2 x 129.5 cm. N92.145.54. New York, NY. Apr. 1, '90.

25 DAGLEY, Mark. Untitled *(Vrej's Plaque)*, 1987. Polymer resin on canvas. 12.7 x 17.8 cm. N92.145.39. New York, NY. Apr. 1, '90.

26 FITZPATRICK, Tony. Untitled *(Dog Heart)*, 1991. Mixed media on paper. 19.7 x 14.9 cm. N92.145.32. New York, NY. Apr. 1, '90.

27 GILBERT-ROLFE, Jeremy. *Beyond Completion*, 1988. Oil and flashe paint on linen. 101.6 x 101.6 cm. N92.145.11. New York, NY. Apr. 1, '90.

28 GILBERT-ROLFE, Jeremy. *Force Considered as a Mouth (Von Richtofensaeroplane)*, 1988. Gouache, flashe paint, and graphite. 71.1 x 71.1 x 20.3 cm. N92.145.12. New York, NY. Apr. 1, '90.

29 MANGOLD, Robert (b. 1937). *Deep Yellow Ellipse*, 1989. Acrylic and pencil on canvas. 114.3 x 187.1 cm. Gray violet frame. N92.145.59. New York, NY. Apr. 1, '90.

30 S.M.S. *S.M.S. Six Portfolios*, 1968. Mixed media. 28.0 x 17.8 cm. Portfolio of 73 multiples. N92.145.27. New York, NY. Apr. 1, '90.

Argentinian, 20th Century

31 RIOS, Miguel Angel. *Autoretracto near San Jose Morte*, 1989. Mixed media on paper. 20.3 x 14.6 cm. N92.145.9. New York, NY. Apr. 1, '90.

32 RIOS, Miguel Angel. *Becoming a Ghost (Nightmare)*, 1989. Watercolor on paper. 15.2 x 20.0 cm. N92.145.6. New York, NY. Apr. 1, '90.

33 RIOS, Miguel Angel. *My Town Disappeared from the Map*, 1985. Painting on paper. 137.7 x 107.3 cm. N92.145.46. New York, NY. Apr. 1, '90.

34 RIOS, Miguel Angel. *Myself with Magic Hat*, 1989. Watercolor on paper. 15.2 x 20.0 cm. N92.145.7. New York, NY. Apr. 1, '90.

42

French, 20th Century

35 ARMAN (Fernandez Arman) (b. 1928). *Monochrome Accumulation #2504*, 1956. Acrylic paint tubes on canvas. 78.8 x 65.4 cm. N92.145.52. New York, NY. Apr. 1, '90.

36 ARMAN (Fernandez Arman) (b. 1928). *Monochrome Accumulation #5017*, 1956. Acrylic paint tubes on canvas. 116.3 x 88.3 cm. Iridescent gold. N92.145.53. New York, NY. Apr. 1, '90.

37 MOSSET, Olivier (b. 1944). Untitled, 1983. Oil on canvas. 215.9 x 279.4 cm. N92.145.31. New York, NY. Apr. 1, '90.

German, 20th Century

38 HENNING, Anton. Untitled, 1989. Mixed media on paper. 166.3 x 116.8 cm. N92.145.22. New York, NY. Apr. 1, '90.

39 HENNING, Anton. Untitled, 1989. Mixed media on paper. 115.5 x 166.3 cm. N92.145.23. New York, NY. Apr. 1, '90.

40 HENNING, Anton. Untitled, 1989. Mixed media on paper. 115.5 x 171.4 cm. N92.145.24. New York, NY. Apr. 1, '90.

41 HENNING, Anton. *Yellow Angel*, 1990. Mixed media on paper. 104.1 x 83.8 cm. N92.145.15. New York, NY. Apr. 1, '90.

Italian, 20th Century

42 CLEMENTE, Francesco (b. 1952). *Ativiam*, 1981. Pastel on paper. 152.4 x 152.4 cm. *N92.145.38. New York, NY. Apr. 1, '90.

43 CLEMENTE, Francesco (b. 1952). *Ettaloim*, 1981. Pastel on paper. 185.4 x 152.4 cm. N92.145.37. New York, NY. Apr. 1, '90.

Photographs

American, 20th Century

44 CAREY, Ellen. Untitled, 1987. Polaroid photograph. 50.8 x 60.9 cm. N92.145.17. New York, NY. Apr. 1, '90.

Prints, Drawings

Nationality Unknown, 20th Century

45 PHARAOH, Shenge Ka. *Ech Cellist*, 1989. Crayon on paper. 54.6 x 46.3 cm. N92.145.18. New York, NY. Apr. 1, '90.

American, 20th Century

46 BASQUIAT, Jean-Michel (1960-88). *Portrait of Pierre*, 1983. Pencil and crayon on paper. 57.1 x 56.5 cm. N92.145.50. New York, NY. Apr. 1, '90.

47 BASQUIAT, Jean-Michel (1960-88). *Two Trucks*, 1981. Crayon on paper. 91.4 x 58.3 cm. *N92.145.14. New York, NY. Apr. 1, '90.

48 BASQUIAT, Jean-Michel (1960-88). Untitled, 1981. Conte crayon on paper. 41.2 x 81.3 cm. N92.145.13. New York, NY. Apr. 1, '90.

49 BASQUIAT, Jean-Michel (1960-88). Untitled. Ink on paper. 76.2 x 55.9 cm. N92.145.34. New York, NY. Apr. 1, '90.

50 BASQUIAT, Jean-Michel (1960-88). Untitled, 1986. Ink on paper. 76.2 x 55.9 cm. N92.145.35. New York, NY. Apr. 1, '90.

51 BASQUIAT, Jean-Michel (1960-88). Untitled, 1987. Crayon on paper. 55.9 x 72.4 cm. N92.145.42. New York, NY. Apr. 1, '90.

52 BASQUIAT, Jean-Michel (1960-88). Untitled, 1981. Crayon on paper. 61.0 x 45.7 cm. N92.145.43. New York, NY. Apr. 1, '90.

53 BASQUIAT, Jean-Michel (1960-88). Untitled, 1987. Crayon and Magic Marker on paper. 57.1 x 76.2 cm. N92.145.44. New York, NY. Apr. 1, '90.

54 BASQUIAT, Jean-Michel (1960-88). Untitled *(Stonehenge)*, 1987. Crayon on paper. 88.9 x 68.5 cm. N92.145.41. New York, NY. Apr. 1, '90.

55 BRENNER, Beth. Untitled, 1989. Drawing on papyrus and bark paper. 50.2 x 40.4 cm. N92.145.49. New York, NY. Apr. 1, '90.

56 BYARS, James Lee. Untitled. Pen and ink on paper. 40.6 x 40.6 cm. N92.145.36. New York, NY. Apr. 1, '90.

47

57 CONDO, George. Page from *Paris Notebook—René Richard*, 1985. Conte crayon on paper. 33.6 x 22.2 cm. N92.145.40. New York, NY. Apr. 1, '90.

58 CONDO, George. Untitled, 1986. Ballpoint pen on paper. 33.7 x 21.6 cm. N92.145.3. New York, NY. Apr. 1, '90.

59 CONDO, George. Untitled, 1989. Etching. 68.3 x 48.7 cm. Edition no. 46/55. N92.145.19. New York, NY. Apr. 1, '90.

60 CONDO, George. Untitled, 1989. Etching. 68.3 x 48.7 cm. Edition no. 47/55. N92.145.20. New York, NY. Apr. 1, '90.

61 CONDO, George. Untitled, 1989. Etching. 68.3 x 48.7 cm. Edition no. 48/55. N92.145.21. New York, NY. Apr. 1, '90.

62 CONDO, George. Untitled. Charcoal on paper. 48.3 x 61.0 cm. N92.145.57. New York, NY. Apr. 1, '90.

63 CONDO, George. Untitled. Charcoal on paper. 43.2 x 69.8 cm. N92.145.58. New York, NY. Apr. 1, '90.

64 McCOLLUM, Allan. Group of 30 drawings, 1988. N92.145.60. New York, NY. Apr. 1, '90.

English, 20th Century

65 BOGGS, J.S.G. *Deisch Franc*, 1989. Pencil on paper. 36.2 x 76.2 cm. N92.145.10. New York, NY. Apr. 1, '90.

66 BOGGS, J.S.G. *Time Spent in Gallery*, 1989. Ink on paper. 29.2 x 34.0 cm. N92.145.16. New York, NY. Apr. 1, '90.

67 MORLEY, Malcolm (b. 1931). Untitled, 1977. Lithograph with handpainted addition. 76.2 x 55.9 cm. N92.145.33. New York, NY. Apr. 1, '90.

Ivory Coast, 20th Century

68 OUATTARA. *The Breath of Death*, 1990. Pastel on paper. 64.8 x 101.6 cm. N92.145.26. New York, NY. Apr. 1, '90.

Sculpture

English, 20th Century

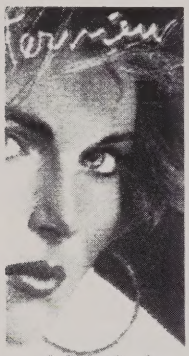
69 SPURRIER, Charles. Untitled, 1990. Rubber and steel. 167.6 x 134.6 cm. N92.145.29. New York, NY. Apr. 1, '90.

French, 20th Century

70 VENET, Bernard (b. 1941). *Two Arcs of 214.5*, 1988. Rolled steel. 226.0 x 208.3 x 49.5 cm. N92.145.61. New York, NY. Apr. 1, '90.

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol



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Stolen Objects

The stolen works in this publication are grouped under seven categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

275 BIERSTADT, Albert (1830-1902). *Bees, Honey, and Pots*, 1855. Oil on paper. 22.2 x 31.8 cm. Inscribed: "Germany Westphalia circa 1855." *N92.159.1. Los Angeles, CA. Apr. 22, '92.

American, 20th Century

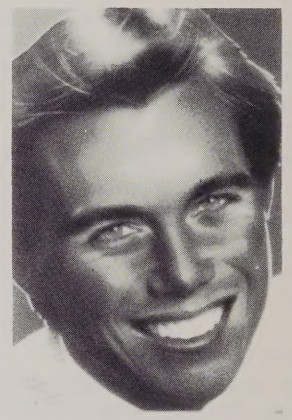
276 BERNSTEIN, Richard. *Catherine Oxenberg*, 1986. Mixed media, gouache, and airbrush. 35.6 x 27.9 cm. *N91.430.11. Philadelphia, PA. May 31, '91. *Reward.*

277 BERNSTEIN, Richard. *Chris Atkins*, 1983. Mixed media. 35.6 x 27.9 cm. *N91.430.25. Philadelphia, PA. May 31, '91. *Reward.*

278 BERNSTEIN, Richard. *Diana Ross*, 1981. Mixed media on illustration board. 35.6 x 27.9 cm. *N91.430.24. Philadelphia, PA. May 31, '91. *Reward.*

279 BERNSTEIN, Richard. *Don Johnson*, 1986. Mixed media and gouache on board. 35.6 x 27.9 cm. *N91.430.17. Philadelphia, PA. May 31, '91. *Reward.*

275



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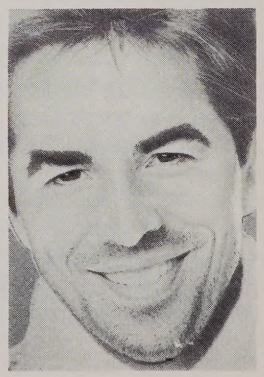
278



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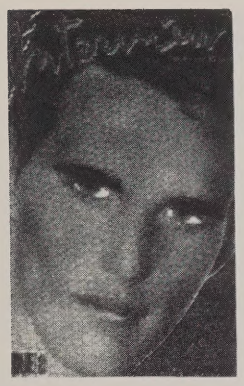

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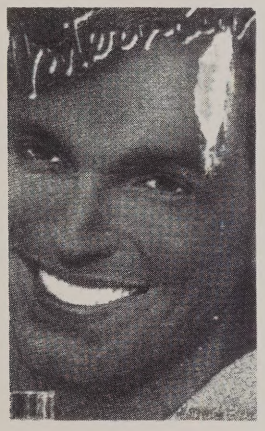

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283

280 BERNSTEIN, Richard. *Matt Dillon*, 1983. Mixed media and airbrush. 35.6 x 27.9 cm. *N91.430.16. Philadelphia, PA. May 31, '91. *Reward.*

281 BERNSTEIN, Richard. *Miguel Bose*, 1983. Mixed media on board. 35.6 x 27.9 cm. *N91.430.12. Philadelphia, PA. May 31, '91. *Reward.*

282 BERNSTEIN, Richard. *Patti Lupone*, 1980. Mixed media, airbrush, and acrylic. 35.6 x 27.9 cm. *N91.430.15. Philadelphia, PA. May 31, '91. *Reward.*

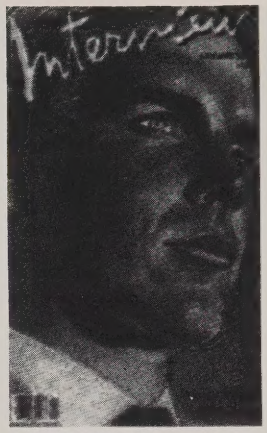
283 BERNSTEIN, Richard. *Pee Wee Herman*, 1987. Airbrush, pastel, and photostats. 35.6 x 27.9 cm. *N91.430.13. Philadelphia, PA. May 31, '91. *Reward.*

284 BERNSTEIN, Richard. *Prince Albert of Monaco*, 1986. Mixed media and airbrush. 35.6 x 27.9 cm. *N91.430.23. Philadelphia, PA. May 31, '91. *Reward.*

285 BERNSTEIN, Richard. *Robin Williams*, 1986. Mixed media and airbrush on board. 35.6 x 27.9 cm. *N91.430.19. Philadelphia, PA. May 31, '91. *Reward.*

286 BERNSTEIN, Richard. *Stevie Wonder*, 1986. Mixed media and airbrush on board. 35.6 x 27.9 cm. *N91.430.14. Philadelphia, PA. May 31, '91. *Reward.*

287 BERNSTEIN, Richard. *Susan Sarandon*, 1983. Airbrush and mixed media on board. 35.6 x 27.9 cm. *N91.430.18. Philadelphia, PA. May 31, '91. *Reward.*



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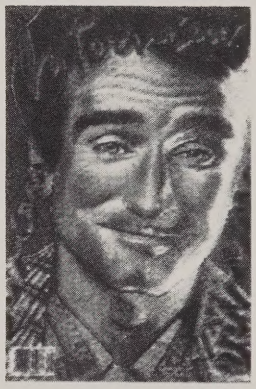

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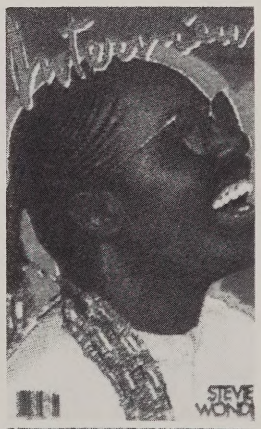

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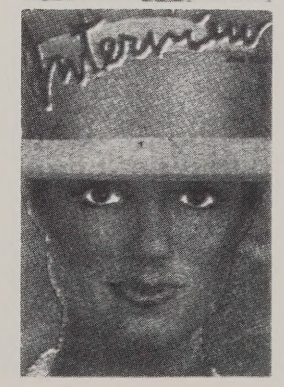

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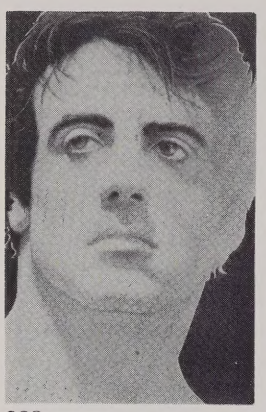

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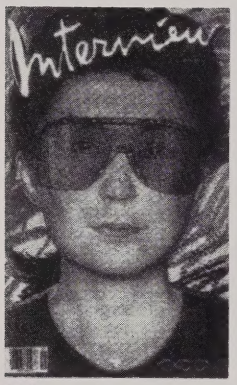

289

288 BERNSTEIN, Richard. *Sylvester Stallone*, 1985. Mixed media, airbrush, poster paint. 35.6 x 27.9 cm. *N91.430.20. Philadelphia, PA. May 31, '91. *Reward.*

289 BERNSTEIN, Richard. *Yoko Ono*, 1985. Mixed media, airbrush, and pastels. 35.6 x 27.9 cm. *N91.430.21. Philadelphia, PA. May 31, '91. *Reward.*

Canadian, 20th Century

290 DE GRACE, Nerée (b. 1920). *Horse and Buggy with Building*. Oil. 41.0 x 51.0 cm. *N92.157.8. Moncton, New Brunswick, Canada. Sep. 24, '91.

291 GLYDE, Henry George (b. 1906). *Fort Nelson, B.C.* Oil on board. 26.0 x 35.0 cm. Inscribed on verso: "Fort Nelson B.C. American Army Camp from the officers' mess." *N92.158.1. Edmonton, Alberta, Canada. Sep. 4, '91.

294

295 *One of a pair.*

291

298

293

Dutch, 15th Century

292 BOUTS, Dirk, School of (1415-75). *St. Barbara*, ca. 1470. Oil on panel. 67.0 x 24.0 cm. *N92.155.1. Düsseldorf, Germany. Sep. 5, '91.

293 BOUTS, Dirk, School of (1415-75). *St. Catherine of Alexandria*, ca. 1470. Oil on panel. 67.0 x 24.0 cm. *N92.155.2. Düsseldorf, Germany. Sep. 5, '91.

Flemish, 16th Century

294 CLEVE I, Marten van, Attr. to (1527-81). *The Bridal Procession*. On panel. 49.0 x 64.0 cm. *N92.162.1. Braine L'Alleud, Belgium. Apr. 28, '92.

Flemish, 17th Century

295 Unknown. *Pair of Still Lifes*. 23.0 x 29.0 cm. *N92.162.2. Braine L'Alleud, Belgium. Apr. 28, '92.

Flemish, 18th Century

296 HOREMANS, Jan Joseph (1682-1759). *Tavern Scene*. Oil on canvas. 50.0 x 57.0 cm. *N92.153.1. Ixelles, Brabant, Belgium. Nov. 11, '91.

297 HOREMANS, Jan Joseph (1682-1759). *Tavern Scene*. Oil on canvas. 50.0 x 57.0 cm. *N92.153.2. Ixelles, Brabant, Belgium. Nov. 11, '91.

French, 17th Century

298 COYPEL, Antoine (1661-1722). *Apollo and Daphne*. Oil on canvas. 119.4 x 109.2 cm. Signed in red in l/r. *N92.163.1. Front Royal, VA. Oct. 31, '91.

292

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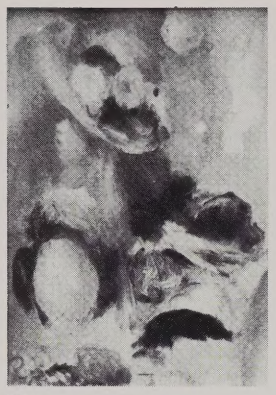
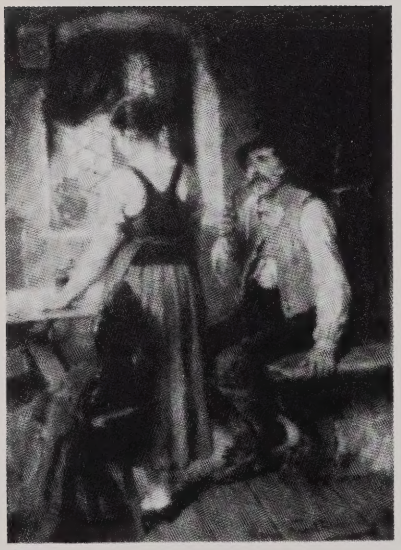
297



300



301

299 COYPEL, Antoine (1661-1722). *Bacchanal or Pastoral Feast*. Oil on canvas. 119.4 x 109.2 cm. Signed in red in l/r. Classical scene with a man and a woman in the center, the man holding a spear in his left hand and wearing a flaring red cloak, the woman with blond hair and wearing a diadem and a white robe with a blue cloak wrapped around it, two putti on the right, one sitting and holding a swan by a string around its neck, a semi-nude man, a woman and a child or youth in a group in the middle right, a landscape with a mountain in the background. *N92.163.2. Front Royal, VA. Oct. 31, '91.

French, 19th Century

300 RENOIR, Pierre-Auguste (1841-1919). *Deux jeunes filles*. Oil on canvas. 20.3 x 14.6 cm. Signed in l/l. Half-length portrait of two young girls, one on the left wearing a straw hat is seen in profile and wears a blue dress with white trim and rose-colored sleeves. The other girl is rendered as a sketch in l/r, she wears a blue hat; the background in shades of blue and brown. *N92.167.1. Rochester, NY. May. 6, '92. *Reward.*

German, 19th Century

301 KAUFFMANN, Hugo (1844-1915). *The Pair of Lovers (Das Liebespaar)*, 1881. Oil. 17.0 x 13.0 cm. Signed in l/r: Hugo Kauffmann. *N92.155.3. Düsseldorf, Germany. Sep. 5, '91.

304

German, 20th Century

302 FETTING, Rainer (b. 1949). *Cortona Anne-Claude*, 1991. Watercolor. 56.0 x 30.0 cm. Signed and dated in l/r: Fetting 91. Inscribed in l/r:" Cortona Anne-Claude." N92.143.2. Berlin, Germany. Oct. 12, '92.

303 FETTING, Rainer (b. 1949). *Rainer Fetting Cortona*, 1991. Watercolor. 56.0 x 30.0 cm. Signed and dated in l/r: Fetting 91. Inscribed in l/l. N92.143.1. Berlin, Germany. Oct. 12, '92.

Italian, 20th Century

304 PICCOLO, Richard. *Nude in a Chair*. Oil on canvas. 45.7 x 45.7 cm. Signed in l/r. *N92.159.3. Los Angeles, CA. Apr. 22, '92.

303

302

Russian, 19th Century

305 AIVAZOVSKII, Ivan Konstantinovich (1817-1900). *The Fog*, 1870. 73.0 x 90.0 cm. A landscape with a rowboat in the foreground and a foggy sea with a sailboat in the background. A wagon pulled by oxen in the lower right. N92.161.1. Armenia. Jun. 22, '90.

Russian, Century Unknown

306 ALADSHALOV. *Birch Alley*. 14.0 x 23.0 cm. Landscape painted in light colors. N92.161.8. Armenia. Jun. 22, '90.

307 BASHINDZHAGIAN. *Brown Alley*. 38.0 x 70.0 cm. Landscape depicting a walkway between trees. N92.161.2. Armenia. Jun. 22, '90.

308 GREGOR. *Sunset on the Lake*. 38.0 x 48.0 cm. A landscape with a lake, a boat, and rural house on the lakeshore at sunset. Painted in orange tones. N92.161.3. Armenia. Jun. 22, '90.

309 KRYMOR. *Autumn Landscape*. Landscape with trees with yellow leaves. N92.161.6. Armenia. Jun. 22, '90.

310 REBERKH. *Ladies in the Park*. 27.0 x 34.0 cm. Depicting ladies with umbrellas on a path or alley in a park. Painted in light green colors. N92.161.5. Armenia. Jun. 22, '90.

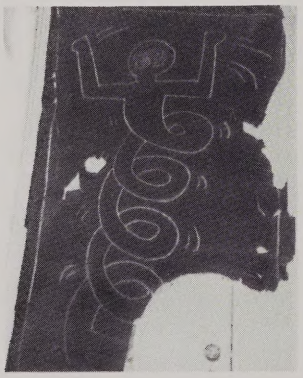
311 Unknown. *The Cave*. 15.0 x 17.0 cm. Depicting the sky as if seen from the opening of a cave. Painted in blue tones. N92.161.7. Armenia. Jun. 22, '90.

312 Unknown. *Moonlit Landscape*. 37.0 x 58.0 cm. Depicting a thunderstorm on a seashore with trees, cliffs, and a moon above. Painted in dark colors. N92.161.4. Armenia. Jun. 22, '90.

Spanish, 20th Century

313 CANEDO, Joaquin. *Artist Contemplating his Sculpture*. Oil on canvas. 45.7 x 45.7 cm. Signed in l/r. Shows an artist reclining and gazing at a statue of a woman. N92.159.6. Los Angeles, CA. Apr. 22, '92.

315



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319

Prints, Drawings

American, 20th Century

314 HARING, Keith (1958-90). Untitled, 1983. Chalk on paper. 203.2 x 104.1 cm. Torn, almost quarter of lower right portion missing. Drawn for the subway project. Published in *Art in Transit* by Tsang Kwang. *N92.149.1. New York, NY. Mar. 25, '92.

315 HARTLEY, Marsden (1877-1943). *Self Portrait*, 1908. Pencil on paper. 29.8 x 22.2 cm. *N92.159.4. Los Angeles, CA. Apr. 22, '92.

316 JOHNS, Jasper (b. 1930). *Dutch Wives #1*, 1977. Screenprint. 109.8 x 142.8 cm. Signed. Edition no. 14/70. *N92.144.2. Santa Monica, CA. Feb. 27, '92.

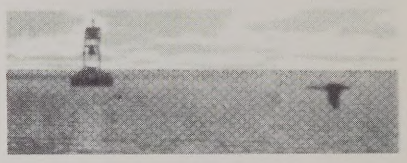
317 STELLA, Frank (b. 1936). *Polar Coordinate #5*, 1980. Lithograph and screenprint. 100.3 x 100.3 cm. Signed. Edition no. 16/100. *N92.144.1. Santa Monica, CA. Feb. 27, '92.

Canadian, 20th Century

318 COLVILLE, Alex (b. 1920). *Bell-buoy and Cormorant*. Silkscreen. 51.0 x 91.0 cm. Edition: 43/70. *N92.157.5. Moncton, New Brunswick, Canada. Sep. 24, '91.

319 RIOPELLE, Jean Paul (b. 1923). *Montmorency Suite*. Lithograph. 116.0 x 158.0 cm. Edition no. 20/30. *N92.157.1. Moncton, New Brunswick, Canada. Sep. 24, '91.

320 RIOPELLE, Jean Paul (b. 1923). *Owl #7*. Lithograph. 76.0 x 53.0 cm. Edition no. 13/75. *N92.157.3. Moncton, New Brunswick, Canada. Sep. 24, '91.



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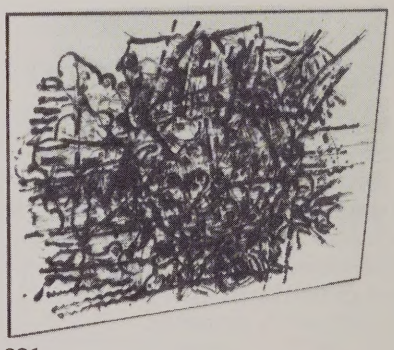

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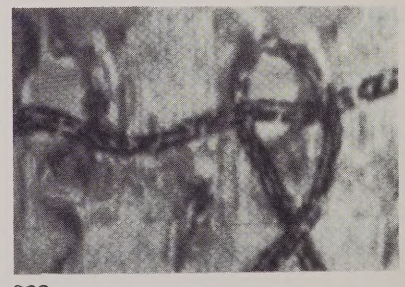


322

321 RIOPELLE, Jean Paul (b. 1923). *Poursuite Suite*. Lithograph. 160.0 x 116.0 cm. Edition no. 18/30. *N92.157.2. Moncton, New Brunswick, Canada. Sep. 24, '91.

327

322 RIOPELLE, Jean Paul (b. 1923). *Rope Talk*. Lithograph. 50.0 x 76.0 cm. Edition no. 14/25. *N92.157.4. Moncton, New Brunswick, Canada. Sep. 24, '91.

English, 20th Century

323 HOCKNEY, David (b. 1937). *Hotel Acatlan: Second Day*, 1984. Lithograph. 72.4 x 193.0 cm. Signed. Edition no. 38/80. *N92.144.3. Santa Monica, CA. Feb. 27, '92.

324 HOCKNEY, David (b. 1937). *View of Hotel Well #1*, 1984. Lithograph. 78.7 x 106.7 cm. Signed. Edition no. 38/80. *N92.144.4. Santa Monica, CA. Feb. 27, '92.

German, 20th Century

325 BELLMER, Hans (1902-75). *Nude*. Pen and ink on paper? 25.4 x 22.9 cm. Abstract drawing of a nude woman. N92.159.5. Los Angeles, CA. Apr. 22 '92.

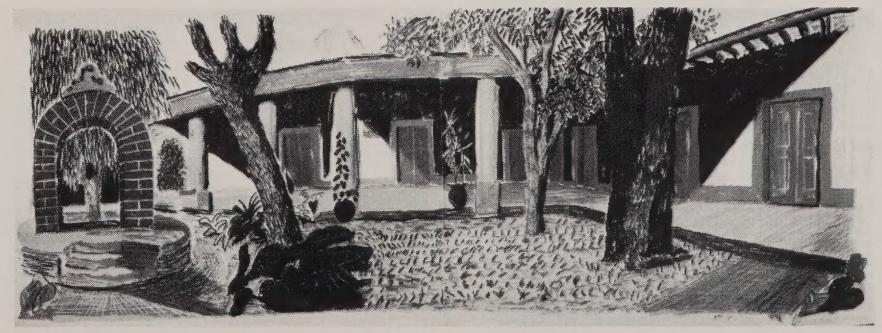
324

Spanish, 20th Century

326 DALI, Salvador, Attr. to (1904-89). *Sun Dial*. Print. 86.0 x 61.0 cm. Signed in l/r. Edition: H.C. *N92.157.6. Moncton, New Brunswick, Canada. Sep. 24, '91.

327 PICASSO, Pablo (1881-1973). *The Embrace*, 1933. Dry point etching. 30.4 x 36.7 cm. Signed in l/r. Dated: 4.23.1933. Inscribed in u/l. *N92.159.2. Los Angeles, CA. Apr. 22, '92.

326



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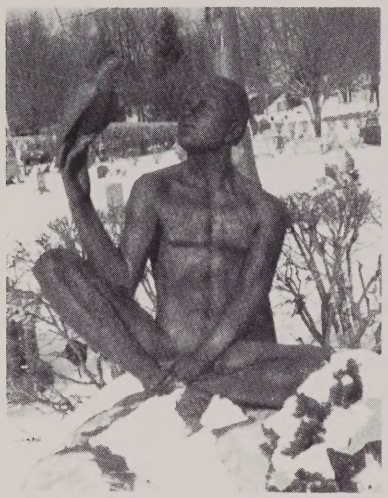

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330

332

Sculpture

American, 20th Century

328 KOEPNICK, Robert. *Boy with Dove*, 1991. Bronze. Ht. 121.9 cm. *N92.146.1. Dayton, OH. Apr. 13, '92.

European, 19th Century

329 BESJI, Prof. G. *Mignon*. Marble. 37.0 x 36.8 x 16.0 cm. Signed on the back of the base: Prof. G. Besji. Inscribed on the front: "Mignon." *N92.150.8. Toronto, Canada. Mar. 17, '92.

330 LUCKERT. *Female Nude (Atalanta?)*. Marble. 51.2 x 22.0 x 13.0 cm. Signed on the base: Luckert. Also numbered on the base: 4291HM35. *N92.150.1. Toronto, Canada. Mar. 17, '92.

331 POUIYIA, A.D.P. *Bust of a Woman*. Marble. 49.5 x 28.3 x 15.5 cm. Signed: A.D. P. Pouiyia. *N92.150.2. Toronto, Canada. Mar. 17, '92.

332 Unknown. *Female Figure*. Marble. 80.0 x 24.0 x 23.0 cm. *N92.150.6. Toronto, Canada. Mar. 17, '92.

333 Unknown. *Pair of Portrait Busts*. Marble. 21.5 x 21.5 x 11.5 cm. One bust marked "16" and the other marked "17" under the base. Second bust: 23.0 X 18.0 X 10.5 cm. *N92.150.3. Toronto, Canada. Mar. 17, '92.

French, 17th Century

334 GIRARDON, François (1628-1715). *Equestrian Portrait of Louis XIV*, 1682. Bronze. Ht. 121.9 cm. Bears the name "Bouchardon." Modello. Portrait of Louis XIV as a Roman general. The fullscale of this work was made for the Place Vendôme and was inspired by the Marcus Aurelius at the Capitoline, but was destroyed in the French Revolution. *N92.151.1. Beyssat, Maringues, France. Feb. 27, '92.

331

333

334

Decorative Arts

Ceramics, Pottery, Porcelain

Austrian, 19th Century

335 VIENNA PORCELAIN FACTORY, Attr. to. Dessert set. Hard paste porcelain. Each piece bears the inscription "Kauffmann" within the transfer scenes. All bear the "beehive" mark for the Vienna Porcelain Factory in underglaze blue. Each base is also marked with a numeral, sometimes also with an incised letter "M." Comprising six dessert plates, one tazza, and one serving platter with double pierced handles. Ht. of tazza: 8.5 cm. Diam. of tazza: 20.8 cm.; Diam. of plates: 18.5 cm. Each having a scalloped rim with a small floral gilt design, an inner gilt border of alternating panels of flowers on a red ground and red lozenges set within ivory reserves, the center of each piece decorated with a transfer-printed classical scene. *N92.150.5. Toronto, Canada. Mar. 17, '92.

Japanese, 20th Century

336 Set of cups and saucers. Porcelain. Cup: Ht. 4.9 cm.; diam. 9.1 cm. Saucer: diam. 13.2 cm. Comprising ten cups and ten saucers. Decorated in the "Saiko Kutani" style with polychrome enamel, gold-leaf, and silver on a matte black ground. Two distinct designs are used: one depicts a Mount Fuji landscape with a shrine, the second includes a "scrolling dragon" symbol and three Sages or scholars wearing Japanese robes. *N92.150.7. Toronto, Canada. Mar. 17, '92.

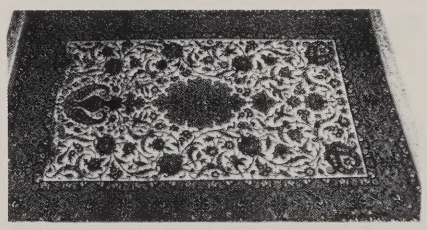
Furniture, Accessories

American, 19th Century

337 Federal giltwood girandole mirror, 1815. Giltwood and glass. 106.7 x 86.3 cm. *N92.152.1. Marion, MA. Nov. 19, '91.

335 *One plate from set.*

337



341

342 *Two end panels.*

Icons

Greek, 18th Century

338 *Last Supper*. On panel. 31.0 x 31.0 cm. N92.160.3. Macedonia, Greece. Mar. 8, '92.

339 *Our Lady with Jesus Christ and Four Saints*, ca. 1700. 45.0 x 38.0 cm. Marked in ink on verso: "S-AA." Depicts the Virgin Mary with Christ, Saint John the Baptist, Saint Stylianos, and two unidentified saints. N92.160.2. Macedonia, Greece. Mar. 8, '92.

340 *St. Theodore*, 1749. 52.4 x 45.0 cm. Inscribed in Byzantine (Greek) script: Dehssis Poy Doyloy Toy Theoy Dhmhtrioy Toy Diamath." Depicting the male saint on horseback with the date "1749" between the horse's legs. N92.160.1. Macedonia, Greece. Mar. 8, '92.

Rugs, Carpets

Persian, 20th Century

341 Rug, 1980. Probably made in Nain. Wool, silk, and cotton. 190.5 x 111.7 cm. Signed with a maker's mark on the border. *N92.150.9. Toronto, Canada. Mar. 17, '92.

Tapestries, Textiles

European, 19th Century

342 Three piece set of petit-point embroidery panels. *Hunting Scenes.* Cotton. 67.0 x 158.0 cm. Comprising one large and two end panels. End panels: 40.2 X 33.0 cm. *N92.150.4. Toronto, Canada. Mar. 17, '92.

Antiquities

Jewelry

Greek, 5th Century, BC

343 Ring seal. Gold and carnelian. 1.4 x 2.2 cm. Oval carnelian carved with an intaglio design of a horse with a winged rider holding a drawn bow and arrow within a gold bezel and with gold fittings. *N92.156.1. Nicosia. Jun. 28, '91.

Asian Art

Sculpture

Chinese, 15th Century

344 *Head.* Ming Dynasty. Gray stone. Ht. 20.0 cm. Bust of the head only, with Asian features and with elongated ears. *N92.154.2. Brussels, Belgium. Jun. 21, '91.

Indian, 17th Century

345 *Horseman.* Bronze. 20.3 x 19.1 cm. Moghul period. A man on a horse, the horse's tail held up and out, the feet of the horse joined by stretchers. *N92.149.2. New York, NY. Mar. 25, '92.

Ceramics

Chinese, 7th Century

346 Pair of equestrians. Enamelled terracotta. Ht. 30.0 cm. Possibly of the T'ang Dynasty (618-906). *N92.154.1. Brussels, Belgium. Jun. 21, '91.

Miscellaneous Objects

Books, Documents, Manuscripts

Greek, 18th Century

347 *Holy Gospel.* Gold and paper. 41.0 x 31.0 cm. The cover page depicting the Resurrection of Christ with four evangelists at the corners (gilded). Bound in gold. N92.160.4. Macedonia, Greece. Mar. 8, '92.

343

346 *One of a pair.*

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Stolen Art Alert

Pierre Auguste Renoir (French, 1841-1919) Deux jeune filles, *oil on canvas, 20.3 x 14.6. cm.*
See p. 16, no. 300 in this issue.

Renoir painting stolen in Rochester, New York, May 1992.

REWARD $25,000

for information leading to the painting's recovery.

Anyone with information about this painting should call William F. Smith, Insurance Adjuster (212) 635-9170, Det. Tom Schraeder, Brighton Township Police (716) 473-3150, or the International Foundation for Art Research (212) 879-1780.

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Don't hesitate. Call IFAR at (212) 879-1780.

Do not mention your suspicion to the person in whose home or place of business you have seen it.

If you know the whereabouts of a work of art that you see reported as stolen or missing in the pages of *IFARreports*, you have a rare opportunity to do something wonderful for a victim of art theft. And possibly for yourself.

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With this resource, ALR offers an Art Theft Search Service, designed for buyers to determine if a potential purchase is registered as stolen ($50 fee per search). Call Anna Kisluk at (212) 879-1780 to initiate a search.

IFAR's magazine, *IFARreports*, publishes important thefts. It also contains articles on art theft, issues of art law, cultural property, and authentication. The magazine circulates to art dealers, museums, and private collectors worldwide, and often leads to the recovery of stolen property. Collectors, dealers, and museums can register and publish a theft ($65 per item) if it has been reported to the police and has a value in excess of $2,000.

IFAR also offers an Art Authentication Service, which works to resolve controversies concerning the authenticity of works of art. The Authentication Service reviews hundreds of submissions a year without charge. There is a fee if IFAR agrees with the client to research the work, consult with the appropriate expert, and prepare a report. Please call Virgilia Pancoast should you have inquiries or need information about this service, or wish to support IFAR's efforts.

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